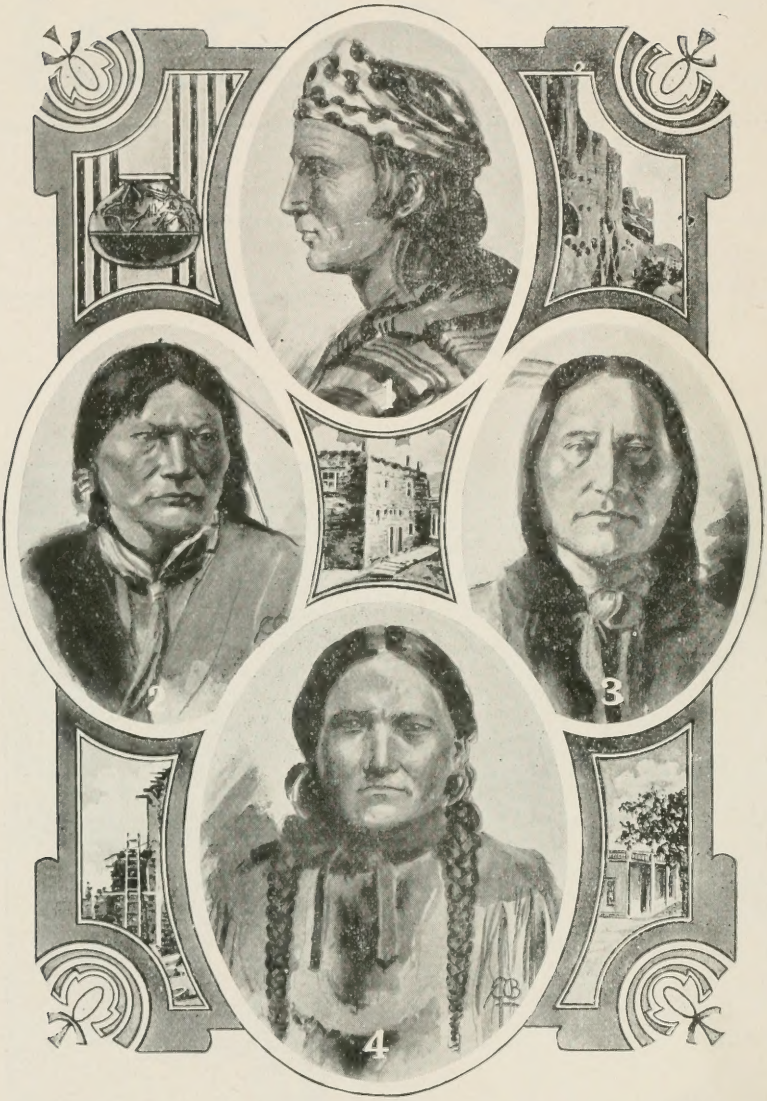
F
791
P3
.14
no. 7

El Palacio

Vol. XIV. APRIL 2, 1923. No. 7.

KOSHARE AT SANTO DOMINGO CORN DANCE



PROMINENT INDIAN CHIEFS

From Twitchell's Leading Facts of New Mexican History

1.—Narbona, Navajo

2.—Asa Havi, Comanche

3.—Scabby Bull, Arapaho

4.—Augustin Vigil, Jicarilla Apache

IN HONOR OF DR. CHARLES F. LUMMIS

THAT Dr. Charles F. Lummis was deeply touched by the tokens of affection he received upon the occasion of the celebration of his 65th birthday anniversary at Los Angeles, recently, reference to which was made in the last issue of El Palacio is manifest from the following letter:

Mch. 14, 1923.

Dear Mr. Walter:

I wish you all could have been with me on Founder's Day. There were dear letters from Dr. Hewett, Frank Springer, Alice Fletcher, Holmes, Hodge, David Starr Jordan, and scores of others; cables from the King of Spain, Concha Espina, etc.

It was a very wonderful evening in every way. Ed. Ayer came all the way from Chicago for it. I wished Santa Fe might have been wheeled over to the foot of Museum Hill for the evening—for Santa Fe holds a warmest corner in my heart.

Give my love to all my friends there. I am gaining finely and hope in a few months to be fully well.

With best wishes, always your friend,

Chas. F. Lummis.

The following is the inscription on the bronze tablet placed at foot of tower, dedicated at the same time:

TO
CHARLES FLETCHER LUMMIS
IN HONOR OF HIS WORK
AS FOUNDER OF
THE SOUTHWEST MUSEUM
THE TRUSTEES DEDICATE
THIS TOWER NAMING IT
THE LUMMIS CARACOL TOWER

Says the Los Angeles Times:

Dr. Charles Fletcher Lummis, founder the Southwest Museum and widely known throughout the United States, was the happiest man in Southern California as the result of a banquet and reception given in his honor at the Southwest Museum, and to commemorate his sixty-fifth birthday.

The board of trustees of the Museum, which has gained a wide-spread reputation since it was opened eight years ago, were responsible for the delightful and entertaining affair, which brought many notables of Los Angeles and other cities together to honor Dr. Lummis. A banquet, attended by the most distinguished and prominent figures in the society world here, was the opening event of the evening and was followed by a public reception and a short but interesting program. Members of the board of trustees who were present were: Dr. Millbank Johnson, president, and Mrs. Johnson; E. P. Clark and Mrs. Clark, Joseph Scott and Mrs. Scott, W. H. Newmark and Mrs. Newmark, F. W. Kellogg and Mrs. Kellogg, and Torrance C. Welch. Among the notables who attended the banquet and reception were: Edward Ayers, past president of the Field Museum, at Chicago; Dr. Robert Millikan, president of the California School of Technology, at Pasadena, and Mrs. Millikan; Mrs. E. R. Bryant, art curator of the San Francisco Museum, and Mrs. Julia Bracken Wendt, sculptress. Other distinguished guests were: Prof. J. F. West, superintendent of the Pasadena schools; Mr. and Mrs. J. P. Lippincott, Mr. and Mrs. J. O. Koepsli, Miss Ellen Scripps of Altadena, Mrs. Anna Rozina Sprotte, Mrs. Fred Wood, Mrs. Ysabel

Del Valle Marquardt, Mrs. Walter Cram, Mrs. Grace Wood Jess, talented singer and widow of Stoddard Jess; Mr. and Mrs. Edward A. Dickson, Mr. and Mrs. Storrow and Mrs. Torrey Conner of Oakland. The famous north tower of the Museum, now designated as the Lummis-Caracol tower, said to be one of the largest of its kind in the world, was dedicated. John Scott made the dedication address, when he paid high tribute to Dr. Lummis, told of the latter's staunch Americanism and of his wanderings among the Pueblo Indians. Dr. Lummis made a fitting reply and the bronze tablet was unveiled. The tower represents a remarkable engineering feat. The stairway is a monolithic concrete spiral suspended from an outer wall without a central support. Its construction was superintended by Dr. Lummis. Mme. Mariska Aldrich Davis and Harold Russell, famous artist, were the principals of the program. Mme. Davis, who is widely known as an opera star, sang several of her pieces, and Russell, who is an Indian painter and came all the way from Montana to be present at the ceremonies, gave an interesting story of the Indian sign language. Dr. John A. Comstock, director of the Museum, was in charge of the entire affair and was congratulated for the success of the reception. Mrs. Cecile Winchester, secretary, was also present. Before the evening was over Dr. Lummis was presented with a large book containing letters, telegrams and cablegrams from all parts of the world, sent by renowned scientists and writers who were unable to attend the reception except by proxy.

HISTORY OF THE PAPAGO INDIANS

THE Library of the Museum of New Mexico and School of American Research is indebteded to Col. Ralph E. Twitchell for a photo-stat copy of a manuscript history of the Papago Indians and of the irrigation plans and projects on their reservations in southern Arizona. The history is a report prepared for the United States Indian Service at the request of the Commissioner and is accompanied by pictures from photographs and four maps and plats. The Papago Indians still occupy much of the same territory they did when first visited by the Spaniards. Fray Marcos de Niza gave the first account of these people whose territory he crossed in 1539 on his way from Mexico to the Seven Cities of Cibola. The history, which was compiled by Col. Twitchell, who is a member of the board of regents of the Museum and also a member of the Managing Committee of the School, after speaking of de Niza's visit and referring to the Coronado expedition the following year, details the story of the building of the missions in southern Arizona by the Jesuits and the preliminary visits of Father Kino. It was not until 1731 that San Xavier was considered a regular mission. There followed stormy times, some of the missions being plundered in 1750 during the revolt of the Pima tribes. On the expulsion of the Jesuits in 1767 all the mission property was confiscated by the Spanish government. The following year the Franciscans were put in charge but that same year the Apaches destroyed the San Xavier mission. The church was rebuilt and the present structure was completed in 1797.

In August 1768 Fr. Francisco Garces "traveled southeast through the country of the Papagoes 80 leagues, then went north and then as far as the Gila, preaching among the Indians. Fr. Garces was very well pleased and confessed that of all the Indians he met anywhere, those of

the Gila river occupied first place in his affections." Further: "On August 8, 1771, Fr. Garces with a Papago Indian and a horse to carry necessities left San Xavier del Bac traveling towards the west. He visited many rancherias preaching and baptizing; on the 12th he was at the pueblo of Ati (Santa Rosa); on the 15th he saw the pueblo of Cubac (Kerwo) where he was received by a vast multitude who entertained him hospitably. On the 16th Fr. Garces spoke with the chief at Sonoita and announced his intention of going to the Yumas. He asked for two guides but it was difficult to obtain them. He started out the next morning and reached a rancheria beyond which the guides refused to go, claiming there was no water to be found. It was with difficulty that he reached the Gila on the 22d."

Fr. Antonia de Los Reys reported in 1772 that "the Indians were corpulent and above medium height, their faces appeared ferocious on account of the manner in which they painted their temples, eyes and lips with black stripes. They walked entirely naked except a breech cloth. The men were armed with bows and arrows, some of the women painted their hands, arms and breasts and they were very unclean and frightful to behold. He also says the mission of San Xavier del Bac is situated on a large plain, toward the east is an unexplored country inhabited by the warlike Apaches, toward the west are countless villages of heathen Indians of a gentle and docile disposition,"(the Papagoes.)

The date of the founding of Tucson is set as 1776. From 1790 for 20 or 30 years there was comparative peace with the Apaches, who were under treaties which by gifts and rations it was made to their interest to observe. The missions were prosperous, the mines were worked and much stock was raised. Rancherias and haciendas were built up in the region extending to the southeast and southwest. After 1811 money and food began to be inadequately supplied and the Apaches began to harass the settlers who gradually abandoned their rancherias; finally all were desolation and disaster. The Missions were abandoned by decree of the government in 1828."

The warfare between the Apaches and Papagoes was almost incessant. From a Pima calendar stick, the following is typical of the situation: "The Apaches attacked the Papagoes at Quijotoa in April 1845. The Papagoes were few in number so they concealed their women in caves and sought to protect them by fighting but the Apaches had firearms and the Papagoes fell in the futile attempt to preserve their loved ones from slavery."

The historian tells briefly of the Gadsden treaty under which Arizona south of the Gila became part of the United States and the survey of the boundary between Mexico and the United States. Then follows the curious story of the experiment to introduce dromedaries for transportation purposes. As late as 1881 a carload of camels was captured near Gila Bend and shipped to a circus in Kansas City.

In 1857, the Mojave, Cocopa and Tonto, allied with the Yumas, attacked the Papagoes and in a great battle were almost annihilated. The Pimas numbered 4,000, the Maricopas 500, the Papagoes 3,000 and were uniformly friendly in aiding Colonel Hoffman in keeping the hostile Mojaves in check. That year also, the first stage was run from San Diego, California, to Yuma, Maricopa Wells, Tucson, El Paso and San Antonio. In 1861, when the troops were recalled from Arizona, the Indians were masters of the territory for over a year, only a few hundred whites remaining who took refuge in Tucson.

Col. Twitchell says: "The Papagoes have been regarded as the best Indians in Arizona. In 1864 four companies of Arizona Volenteers, two of them composed of Pimas and Papagoes, were mustered in doing excellent service."

However, in April 1871, forty whites and 100 Papagoes from Tucson raided Camp Grant and massacred 85 Apache who had surrendered to Lieut. R. E. Whitman and were held as prisoners of war.

A chapter on mining in "Papagueria" brings together many fragments of recorded history as well as traditions. Probably the earliest work was done on the Baboquivari gold mines in 1748. The placers six miles north of Quijotoa were worked as early as 1774 by Pedro Lopez. The Ajo mines were discovered at an early date and were worked almost continuously from 1855 to 1870. Work was recently resumed under modern conditions. Other camps are mentioned and a list of 33 important mines is given.

There are at present seven distinct reservations for the Papago Indians aggregating 2,884,720 acres with a population of about 6,000. There was considerable opposition to the establishment of the Nomadic Papago Reservation of 2,700,000 acres in 1916 and it was reduced in area to 2,335,510 acres.

The Papagoes live in villages averaging from ten to fifteen miles apart. These settlements vary from a few to 115 houses. The inhabitants of most of the villages have two homes, one in the valley near their small patches of cultivated land, and the other in the mountains, to which they are compelled to retreat during the dry seasons in search of water for domestic use and for their stock. Within the Papagueria there are a hundred Papago sesttlements. Usually the houses are built of adobe plastered over stalks of ocatilla or ribs of the sahuaro cactus, the roof being of the same material but quite thick and covered with dirt. The Papagoes still harvest their grain with the hand sickle, thresh by tramping with ponies, winnow the wheat by tossing in the air on a windy day and grind between stones one of which is wielded by hand. One of the most interesting methods followed is that of collecting water for irrigation. Long dykes are thrown across valleys, sometimes several miles in length. These dykes converge like a funnel and thus the rainfall over hundreds of acres is diverted into a pocket or on a few acres. Says the writer: "The Papago Indians, by several hundred years of desert experience, are thoroughly conversant with the conditions in their country, and with consummate judgment have so located their charcos (ponds) and fields as to secure maximum results from the limited rainfall available. We cannot go into their country with the idea of teaching them farming or irrigation under conditions as we find them in other parts of the country. Any attempt to introduce modern farming methods, as we understand them elsewhere, would result in disaster. The most we should do for these people is first, to protect them in the possession of the land which they have beneficially used for hundreds of years. They should also have educational facilities and such modern agricultural machinery as would be adaptable, with some assistance in improving the stock industry. It is quite probable that they could be aided in the conservation of their very limited water or moisture by instruction along the lines of our modern dry farming methods. If thus protected and left in peace they are fully capable of working out their own salvation, indeed they are particularly ambitious to do so. Thus it would be possible for them to retain their well established industry, individuality and manhood."

The beginnings of irrigation in the Papago country go back centuries. Widely scattered groups of prehistoric ruins prove that the principal valleys were well populated and sustained themselves by tilling the soil and in many districts traces of the early irrigation works are still to be seen. The Spaniards irrigated and tilled small tracts in the Santa Cruz valley during the eighteenth century. It was not until 1908, however, that the Indian service began systematic irrigation development.

IT IS WRITTEN

The American Rhythm.

Mary Austin, noted as essayist, novelist and poet, who spent two seasons in Santa Fe and vicinity in recent years, elaaborates on a modern linguistic theory so as to have it include rhythm and music, in her most recent work: "The American Rhythm," published by Harcourt Bruce and Company. The author states her premises as follows: "The physical basis of poetry appears as the orchestration of organic rhythms under the influence of associated motor and emotional impulses, recapitulated from generation to generation. Of these influences two are outstanding and of measurable variability: the motor habit by which man wrests his living from the earth, and the social habit by which he relates himself to his kind." Her conclusion follows: "Given a new earth to live on, new attacks on the mastery of time and space, and a whole new scale of motor impulses is built into the subconscious structure of the individual. Given a new experiental adaptation of social mechanisms, and all the emotive and cognitive processes set themselves to its tune." Thus she explains the American rhythm as it is illustrated in the primitive poetry and songs of the Indians, and in the works of American poets of these latter days who have departed from the classic traditions and models. Reduced to every day language, it is more than intimated that it is climate and environment which have created not only the religion, the philosophy, the habits, the stature and appearance of the American, or Amerind, as she calls him, but also his language, his music and the rhythm of his poetry. The writer carries the mechanistic theory to a logical conclusion in 65 pages of cogent argument and illustrations from classic fields. Then follow 80 pages of free renditions of Indian songs and of original poems in the American manner. To those in the Southwest there lies a special appeal in her rendition of Papago Love Songs, Rain Songs from the Rio Grande Pueblos and The Song of the Basket Dancers at San Ildefonso. The original poems cover a wide range in their scope, characteristic of the author. They are occasionally fraught with the philosophy of the writer or they burst into such lovely lyrics as the New Mexican Love Song:

The long last lights on the mesas fail,
And the coo doves cease,
And the twittering quail,
The young wind walks tn the tasseling corn
Ohe!
But there's never the fall of your foot in the trail
And the twilight hour is long,
Beloved,
Ohe!
The twilight hour is long!

The moon comes over the canon wall
The tombes wake,
And the slim flutes call,
And the dew drips down the tasseling corn,
Ohe!
But there's never the sound of your voice at all
And the twilight hour is long,
Beloved,
Ohe!
The twilight hour is long!

Whether one agrees with Mary Austin or not, she is always interesting and thoroughly in earnest. The book is decidedly worth while, for, as the publisher says in his announcement:

"Twenty years ago when Mrs. Austin was living in the middle of the Mojave desert, she discovered that she could tell by the rhythms of any Indian song, whether the language of it was known to her or not, what part of the country it came from. It immediately occurred to her that if the American environment had that effect on its aboriginal inhabitants, it must have a similar effect on its later Americans, and that it was possible, there-

fore, to predict the future forms and rhythms of American poetry.

"Since then she has been making an intensive study of Amerindian poetry. This has meant night long attendance on many curious rites, some of them at considerable risk, for at that time the Indian was still suspicious of the American's interest in his performances; she has attended ghost dances and healing dances, corn, Buffalo and Eagle dances; she saw the last Dance of Marriageable Maidens among the Paiute, and the secret, seldom performed, Dance of Death. After analyzing the relation of the poetic rhythms to the body movements in these Indian rites, she began to analyze the movements of average American life—the axe stroke, paddle stroke, horseback jog, the rhythm of the eighteen mule borax teams in the desert and the four horse stage which she used to persuade the drivers to let her handle as she traveled about the country of Lost Border.

"During the first years of nineteen hundred Mrs. Austin began to write and to prophesy the kind of verse that might be expected to come from different sections of America, but people were either amused or indignant at her. A few years later, however, quite unexpectedly, in Boston and Chicago and Ohio, other poets sprang up, writing in the same rhythms, and the power of the American environment to produce beauty and dignity in the work of its poets was demonstrated.

"In this book Mrs. Austin presents the results of many years of research into the beginnings of poetry, and especially into the effect of American environment. She gives her conclusions about the psychological and organic origin of rhythm and accent in verse, following the poetic process back as far as it has been possible to follow it among the Amerind tribes of the United States. Her studies show that the characteristic movements of average American life are in the modern poetry, just as the Indian songs and dances took their rhythms from the environment which produced them. There are also translations of more than a score of Amerindian songs, and a group of her own poems in native American rhythm.

"Mrs. Austin's work is not only an important contribution to literary scholarship, but an interpretation of American life and of the American school of poetry."

New History of New Mexico.

The American Historical Society announces the publication of "A History of New Mexico," by Charles F. Coan, Ph. D., of the University of New Mexico, a deep student of Southwestern history and the author of "The Federal Indian Policy in the Pacific Northwest, 1849–1870;" and "The County Boundaries of New Mexico." The history is to be in three volumes and will be sumptuously illustrated. A prospectus recently from the press indicates that the work will be high grade from every point of view. In the editorial announcement it is stated that the story of New Mexico has been retold many times "since the publication of The Memorial of Fray Alonzo de Benavides in 1630" but that "new materials relating to early periods have been brought to light and studied, adding materially to the body of knowledge relating to various phases" and "a decade of events have passed into history since a synthesis has been made." One-eighth of the work is to be given to an account of the Pueblo culture and archaeological investigations; three-eighths to the Spanish and Mexican periods and the remaining half to the history since the coming of General Kearny in 1846.

Museum Guides.

In its publications, the Museum of the American Indian, has created types that combine every desirable quality that can go with the handy duodecimo or pocket size, including even wide margins and artistic typography which hitherto were deemed exclusive characteristic of quarto and folio volumes. Two of the latest

publications edited by F. W. Hodge, a past master in the scientific editorial field, might well be taken as models the world over. Each is between 200 and 300 pages, excellently printed on good paper and instead of being a dry catalogue of titles is a fascinating textbook covering the geography, anthropology and archaeology of North America. These guides make the museum a land of enchantment to the visitor who otherwise might wearily pass from case to case, bewildered by the number of specimens and mass of exhibits meaningless to any one but a student of the subject or the region illustrated. Take the portions of both guides devoted to the Pueblo culture, including the Basket Makers and Cliff Dwellers, the Chaco, Mimbres, Gila, Socorro, Casas Grandes, and Hawikuh areas separately treated and from which the museum has priceless specimens, they could well be utilized in guides to all museums displaying material from those sections, for the explanations embody the result of the latest discoveries and deductions. A companion volume is No. 34, "Indian Notes and Monographs," listing the publications of the Museum to date, which already cover 35 miscellaneous monographs, and eight pretentious volumes sumptuously illustrated, although the museum was dedicated only a few weeks ago. The index of authors and titles covers 26 pages. In the same tenor and uniform in style are two booklets, one "Aims and Objects of the Museum of the American Indian, Heye Foundation," and the other "Guide to the Collection from the West Indies." The former says: "This Museum occupies a unique position among institutions, in that its sole aim is to gather and to preserve for students everything useful in illustrating and elucidating the anthropology of the aborigines of the Western Hemisphere, and to disseminate by means of its publications the knowledge thereby gained." Then follow in succinct paragraphs the story of the inception of the Museum, its expeditions and research activities and the benefactions which have in a short time made the museum one of the most notable in all the world.

Jade in British Columbia and Alaska.

Twenty-five plates in color illustrate the latest pocket volume of the Museum of the American Indian. The monograph is by George T. Emmons and is devoted to a description of "Jade in British Columbia and Alaska, and its Use by the Natives." Jade in both the rough and the finished state was the most valuable article of trade possessed by the natives and the text of more than fifty pages is based on a noteworthy collection of jade objects gathered by the author, Lieutenant Emmons, during many years of study among the tribes of British Columbia and Alaska.

MUSIC AND CONCERTS

Cadman and Tsianina at El Paso.

Cadman, the composer, and Tsianina, the Indian soprano, both of them Santa Fe favorites, gave a recital at El Paso early in March. They aroused the enthusiastic acclaim of a fine audience with their Indian themes and compositions and critics spoke highly of their performance. Ruth M. Augur, the El Paso Times critic, who is well known in Santa Fe as an artist who spent some sime in the city, wrote in the El Paso Times:

"Tsianina has a quality of tone in her very lovely voice that seems to express that indefinable something for which every soul blindly yearns, and that is noticeably missing in the super-cultivated singers. She has a personality in her voice that suggests reserve power, a passion of feeling under perfect control and an elementally direct appeal in the sincere expression of sincere emotion that is as refreshing as any direct contact with the big elemental things of nature. Tho she sang some very delightful civilized songs, which were charming in her inter-

EL PALACIO

VOL. XIV. APRIL 2, 1923. NO. 7.

PAUL A. F. WALTER, EDITOR.

Published by the Museum of New Mexico and the School of American Research

A Semi-Monthly Review of the Arts and Sciences in the American Southwest.

Sent free to Members of the New Mexico Archaeological Society and the Santa Fe Society of the Archaeological Institute.

Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 16, 1918.

pretation of their humor, and also because of her own accompaniment, she belonged to the elemental music of the Indian folk songs. She sounded a depth of supreme dramatic feeling in her final song, "The Indian Lament," "Into the Forest, Near to God I Go." Although her perfectly trained, lovely voice was a joy to hear in every selection she gave, each was equally beautiful, but in an entirely different way. Her audience felt the charm and appeal of her voice and personality from her very first number and she was repeatedly encored. Request encores were Cadman's "At Dawning," "By the Waters of Minnetonka," "The Canoe Song" from Cadman's opera "Shanewis." The "Indian Lament" she also repeated until she satisfied the clamor of the audience. The lullabies, the love songs, the invocations to the gods and the folk songs, as interpreted through her rich, colorful, ardent voice were gems that made one happier to have heard and added to one's memory treasure house. Charles Wakefield Cadman, who is recognized as an authority on Indian folk songs, accompanied the singer and played several of his compositions on general and Indian themes. He also played a group of fascinating Indian motifs on an Omaha Indian flageolet and briefly outlined some of the chief characteristics of Indian music. Among his comments he said that the ceremonial and war songs of the Indians were better known than the love and folk songs, and that the latter had a much greater variety. He commented upon the Indian's ability to maintain in his music as many as four distinctly different rhythms simultaneously, singing in one time, beating his rattle or tomtom in another, waving his calumet with one hand in other rhythm, and dancing to still a different time. He recounted some of the interesting experiences he had in recording the traditional folk music as sung by the Indians. and said that the Indian does his love serenading at dawn, while the white man selects the evening."

PAINTERS AND EXHIBITS

Rolshoven Exhibit at Detroit.

The Detroit newspapers are printing splendid reproductions in duo-tone and half-tone of Rolshoven's paintings and commenting on them enthusiastically. Says one of the Detroit dailies:

Julius Rolshoven, one of the two most distinguished painters Detroit has contributed to the International roll of fame, opened with a formal reception Friday afternoon a highly interesting exhibition in the William Wright galleries, 2901 East Jefferson avenue. They will remain on view for the rest of the month.

Mr. Rolshoven is perhaps best known as a portrait painter, a field in which he has been exceptionally successful, but he is most interesting to some of his admirers in pictures painted with no more ulterior motive than the inprisonment of a bit of sun-lit garden, the play of color across the expanse of wrinkled silk, as in "Rose Finery" or the suggestion of mystery in some shadowy corner of a high ceiled room as in "La Fidanzzata" owned by Dr. E. W. Haas and loaned to this exhibition.

The present exhibiiton is not large, nor is it as varied as some which Mr. Rolshoven has shown here, but it is full of interesting things. Mr. Rolshoven is very happy in his rendition of beautiful women and the score of canvases comprising this collection include some excellent examples, such as that of the Contessa Dorsy. He fills his space with such a lively interplay of color and variety of line that interest in the picture is not dependant upon acquaintance with the subject and is not exhausted with an appraisal of her personal charm. They are, like all the abiding works of art, first of all pictures. "La Castellana," is one of the several studies of the artist's remarkable home on the outskirts of Florence, a castle called Castello del Diavolo, one of the most venerable survivals of medieval Italian archectecture. It was an abandoned ruin when Mr. Rolshoven took it, but his restorations have made it of such value that now the Italian government has taken it under protection as one of the national monuments of Italy.

Prizes for New Mexico Artists.

The March Bulletin of the Art Institute of Chicago, announces prizes for three Santa Fe artists in the 27th annual exhibition by the artists of Chicago and vicinity. Gustave Baumann was given The Fine Arts Building Prize for his painting "Ceremony at Sunrise" which was exhibited at the Art Museum here. It shows the plaza at San Felipe during a dramatic dance or ceremony. William P. Henderson is given the Mr. and Mrs. Frank G. Logan prize with Two Hundred Dollars for his "Querena" which also had been shown here. C. Raymond Jonson who spent last summer in Santa Fe was awarded the Englewood Woman's prize for his landscape "Winter."

MUSEUM EVENTS

Blanket Exhibition.

The fourth blanket exhibition in the Art Museum which opened on March 15, brought out further treasures of the loom. A. F. Spiegelberg, the veteran connoisseur, declared that among the blankets shown were several that are priceless both from the standpoint of art and the viewpoint of the antiquarian. The workmanship manifested in the specimens is superb. The exhibitors are former Governor M. A. Otero, H. C. Yontz, Miss M. E. Dissette, Mrs. Patrick Dougan and John W. Catron. Rare old bayetas of splendid and bold design vie in beauty with embroidered Acoma squaw dresses, while the simpler though not less artistic squaw dresses from the Hopi and Navajo are as precious as the more showy Navajo blankets. The Otero collection has blankets reputed to be two hundred and more years old and handed down as heirlooms from generation to generation.

Reading from Witter Bynner.

Under the auspices of the Santa Fe Woman's Club, Witter Bynner on Tuesday afternoon, March 6, read from his poems including "Two Drinkers," "Spring," and "Kids," and Elizabeth Shipley Sargeant read from two of her books: "French Perspectives" and "Shadows and Shades."

Exhibit of Applied Pueblo Design.

For the third consecutive year, Mrs. Inez Westlake of Albuquerque makes an exhibit of applied Pueblo design at the Museum. With each year, there has been a noticeable advance in achievement not only of the form but also the spirit of the Indian motives until this year the exhibit is one that delights even the most critical of those who have made a special study of Pueblo symbolism. Says the Albuquerque Herald:

Mrs. Inez Westlake who is making a name for herself in the adaptation of Indian designs, has an exhibit of her work in Santa Fe which is attracting very favorable comment in that artistic town. The articles shown are nine luncheon sets.

four table covers, an enamelled glass set, and a coffee service done in luster and enamel. The work is embroidery and stencil done on fabrics of various kinds, painting and enamel on china and glass. Mrs. Westlake has made a study of motifs on both ancient and modern pottery and she is especially happy in her use of the bird and flower symbols from other tribes. Her use of color is also suggested by the Indian. It is daring but at the same time soft and harmonious. The present collection shows the use of black and orange in a way to suggest the best in the Hopi ware, orange used with peacock blue black, and orange with lavender and rose red. The exhibit has been well placed in the Santa Fe Museum.

NEW MEXICO FOLK LORE

The Ute Legend of Creation.

In the beginning of time there were no mountains, no streams, no hunting grounds and no forests. In those days there were no red men roaming the plains, no bison no antelope, and no living things. Even was there no earth, but only the blue sky and the clouds and the sunshine and the rain. The Manitou who dwelt in the center of the sky lived all alone. There were no smaller gods in Heaven—and he was the ruler of the sky and the sun and the rain; and the lightning and the thunder were at his command, and the sun shone and the rain fell at his desire. But by and by the Manitou grew tired and lonely and wished for new things to see and new work to do. So he took a stone and whirled it round and round until he bored a hole through the floor of Heaven, which is the sky. And the hole he made larger and larger until he could look through at the nothingness beyond. And he was much pleased. When he had made a big hole in the sky and was able to look through, then he took the snow, and the rain, and this he poured through the hole in the sky also. With it he poured, too, the stones and the dirt from the floor of Heaven. And the snow and the rain and the dirt and the stones fell from Heaven into the nothingless and the Manitou was pleased with his work. By and by, when he had poured for days, he looked down and saw below him a great mountain which had been builded by the rain and the snow, the dirt and the rocks. And far below the mountain he could see a great plain which stretched away and away as far as he could see—for great was the quantity of dirt and rock which he had poured. Seeing the mountain, the Manitou was curious to know what lay beyond and what wonder the dirt and the rock had worked. So he made the hole bigger, until he was able to crawl through and then he stepped down from the floor of the sky to the summit of the great mountain which he had formed. When he had come down he found that the earth and the stones had spread out and formed the world, which was large and vast. But it was a world of bare rock and dirt and the Manitou wished for something to make it more beautiful. He stooped and touched the earth with his fingers, and wherever he touched there trees sprang forth and forests were made, and the plains were made green with the trees and the shrubs. The sunshine which came through the hole in the sky which the Manitou had made warmed the air and melted the snow, and great lakes of water were made; and the water ran down the side of the mountain and made the streams. And on the level land of the plains great lakes were formed and rivers flowed and seas grew, and grass sprang up and flowers—and the world became very beautiful. So was the world created, and it was a world of sunshine and warmth—a pleasant world where the rain fell on the afternoon of every day and trees grew, and flowers and shrubs. And the Manitou, seeing it was very pleased. Every day he came down from his home in the sky to roam in the fields and to rest by the side of the streams or in the forests—and

the world became his playground where he rested when his work in Heaven was done. But at that time there were no living creatures, no birds and no beasts, no bear and no wolves, and no fishes and no red men—nothing but trees and grass and water. By and by the Manitou became lonely and wished for some one to inhabit these lands which he had made so beautiful, some one with whom he could talk and play. So he created the living creatures and put them on the earth—but that is another story.

Old Spanish Lenten Customs.

Before the American invasion, Lent was a season which deeply affected everyone. Everyone was Catholic then, every home of any pretension had its own chapel, its daily service, and the Lenten fast was a serious matter.

It is hard in this day to visualize the life of those days, unless one is favored to sit in a richly carved old arm chair and hear about it from one of the gracious ladies who remember it. The great old homes with their two or three placitas, their retinue of servants, kitchen house, and outdoor, the boys who swept the porches, the men who cared for the gardens, the stable help, and the great farming crews are as far from us as Washington's life at Mount Vernon. But our grandparents lived then. From Christmas to Lent was a gay season. Twefth night was a great time with big balls and fireworks and outdoor bailes for the peones.

Great families journeyed around from town to town in their heavy coaches attending the balls, which wound up with the greatest one of all just before Ash Wednesday. But these pre-Lenten balls seemed to have no special features—all the picturesque customs being reserved for the events after Easter. During Lent there was absoluetly no enternaining of any kind. Even the number of meals was cut down to dinner at noon and a light supper in the evening. On Friday, Saturday, and Wednesay meat was eaten, and even on Sunday, when it is customary to lighten the fast, little change was made. This is what is called "the black fast." All during Lent the rosary was recited in the family chapel every evening, the stations of the cross were made on Friday of every week, and everyone went to mass at the nearest church every day. The private chapels were served by the priests who attended the public churches and who came to the homes only on certain specified days, such as the saints days of the members of the family, or to assist in fulfilling certain vows. Few of these chapels are still to be seen, as they suffered greatly at the hands of the "Tejanos," or the Texans who invaded New Mexico during the Civil war in an effort to win it for the Confederacy. But that is another, and a very interesting story.—Albuquerque Evening Herald.

IN THE FIELD

Excavations in the Near East.

Marbles and bronze statues of the epoch of Alexander the Great have been uncovered in Kastamouni, Paphlagonia. They have been taken to the museum maintained by the Turkish government at Angora. Sabers and fragments of marble have been excavated at Guebzeh near Constantinople by a Turkish archaeological expedition.

Babylonian Excavations.

Excavation at Ur of the Chaldeans in Mesopotamia promoted by the University of Pennsylvania and the British Museum are revealing records of a civilization which existed fifty centuries ago and which may be found to reach back twice that period, according to preliminary report. It is known the ruins of the vast city once trod by the patriarch Abraham are that old for tentative shafts sunk over a wide expanse have yielded relics of a civilization which were already hoary with age when Tutenkha-

mun reigned at Thebes. It is known that after Abraham left Ur there came a long period of difficulties. The impending collapse of the dynasty probably was the reason for Abraham's flight. The British Museum said they were hopeful the search now under way would bring to light records which Abraham left and that the explorers would recover the world's first and oldest library of original works on history, religion, art, law and science, so it would be possible to reconstruct narratives of the lives of men in this cradle of civilization who lived perhaps 10,000 years ago.

HISTORY AND ARCHIVES

Old Land Records.

An old book filled with private land claims under French and Spanish grants in Alabama, Louisiana and Mississippi, dating back as early as 1710, has just been unearthed at Montgomery, Ala., by the General Land Office of the Department of the Interior. The date of one of the first records in the book is Aug. 8, 1764, and is addressed to the "commissioner of land claims east of the Pearl River." In it a patent to land on Dauphin Island is given to one Robert Farmer, quoting from the original French claim bearing the signature of Bienville, the famous French colonizer and explorer of 1712. Other similar records of historic value with translations from original French and Spanish grants are contained in the old volume. Most of the documents begin with these words: "We, the King's lieutenant commandant of Louisiana," and end with this signature: "Done at Fort Louisa in Louisiana this 20th day of December, 1710." This was the oldest date found in the book. G. W. Billings, an official of the General Land Office, and P. R. Hallen, chief clerk of the Baton Rouge (La.) Land Office, discovered the book and recently sent it to Washington to be preserved in the United States Department of Archives and History.

MUSEUMS AND GALLERIES

Legion of Honor Museum.

It has been announced by the chancellory of the Legion of Honor that the 1,000,000 franc fund for founding a Legion of Honor museum had been completed by the gift of 400,000 francs (about $25,000) from William Nelson Cromwell of New York. Since the project of the Legion was announced the Legion had only been able to collect a little more than 600,000 francs and it was thought the museum would have to be abandoned. Mr. Cromwell, who has been active as president of the American committee for aiding war blind, recently installed a printing establishment in Paris to manufacture an extensive library of books for the blind.

NATIONAL PARKS & MONUMENTS

Munificent Gift by Former Congressman.

The Tamalpais Railroad, together with extensive redwood forest acreage which borders the Muir National Monumental Park across the bay from San Francisco has been offered to the United States government by former Congressman William Kent. The offer was made to the Department of the Interior through Stephen T. Mather, director of national parks. The only stipulation Mr. Kent attached to his offer was that the railroad and the redwood forests should always be maintained for the benefit of the people. Muir Woods was donated to the United States by Mr. Kent several years ago. Neither Mr. Kent nor Mr. Mather believe that the offer will be accepted by the United States immediately, as the appropriation for national parks, they say, will not justify the acceptance just now. Mr. Kent added, however, that the offer was permanent.

PERSONAL MENTION

Blumenschein Returns.

E. L. Blumenschein returned on March 13 from the east and on March 15 left for Taos for the season. Mrs. Blumenschein and daughter expect to return from their Brooklyn, N. Y., home in May.

Mrs. Mary Austin Returns to Santa Fe.

Mrs. Mary Austin has returned to Santa Fe and expects to spend the summer preparing a series of articles for a New York magazine and also to write a novel which is to have Santa Fe for its background.

ACKNOWLEDGMENTS

DUES PAID.

Santa Fe Society:

Prof. Byron Cummings, Julius Rolshoven, Roy D. Chapin, Rupert F. Asplund, Roswell Carnegie Library, Daniel T. Kelly, Edgar L. Street, Univ. of New Mexico, State College.

New Mexico Society.

Rev. C W. Douglas, Mrs. J. W. Holt, Joe H. Greene, Miss M. Mott, Mrs. Fred W. Taylor, J. D. DeHuff, Mabel Sterne, David S. Hill, Lydia Clark, Chas. G. Heyl, E. S. Stover, Caroline M. Crosby, Mrs. Bessie C. Parkhurst, Julian A. Harris, Adela C. Van Horn, H. F. Robinson, Leta Serpell, Thomas Condelll.

IT IS WRITTEN

Bureau of Ethnology Report.

That the Thirty-fourth Annual Report of the Bureau of American Ethnology, covering the fiscal year 1912-1913, should just be from the press of the Government Printing Office would seem indicative of inexcusable delay these days when even archaeological news is carried by telegraph and cable, but it has been understood for years that the publication of an annual report is merely a cover for the printing of an extensive monograph, or several of them. In this volume it is "A Prehistoric Island Culture Area of America," by Dr. J. Walter Fewkes that forms the greater part of the volume by far. In fact, the report itself takes only 32 pages, while the accompanying paper covers 281 pages in addition to 119 plates with many illustrations of artifacts and archaeological objects. Dr. Fewkes examined 9500 prehistoric objects from the West Indies, being from the collection of George G. Heye and now in the Museum of the American Indian in New York City. Dr. Fewkes also spent a winter in the West Indies and examined collections in European museums rich in the objects from the West Indies, finding the Berlin Museum especially well supplied with material of much help to him. The writer's aim was not "so much a description of specimens as a consideration of a highly developed insular culture peculiar to America as a whole preparatory to a comparison of it with that of the neighboring continent. The Antillean culture is sufficiently self-centered and distinctive to be called unique, although the germ originally came from South America. Says Dr. Fewkes: "The implements found in the West Indies are among the highest developed examples of the Stone age. Many of them are the most perfect of their kind and rank with the polished stones of Polynesia, Africa and Asia. In architecture the branch of the American race inhabiting the West Indies in prehistoric times had not made great progress, although the cognate ceramic art was well developed." Further: "Archaeological remains left by the aborigines of the West Indies reveal three cultural epochs grading into each other, which may indicate a sequence in time or distinct cultural stages. These epochs were those

of the cave-dwellers, the agriculturists and the Carib."

Arrow Points for March.

The monthly bulletin of the Alabama Anthropological Society for the current month prints most interesting notes on the Cherokees by Henry S. Albert. It is mostly a chronicle of the many wars fought by the Cherokees with their Indian neighbors and with the whites. Peter A. Brannon describes and pictures "Whales Rifle" owned by Col. R. A. Mitchell of Gadsden. "Whale was a Cherokee warrior. The rifle was presented to him for his signal valor and heroism at the battle of the Horse-Shoe in March 1814. The following reference is of interest, because the Museum of New Mexico in its Borrowdale collection has a "Harpers Ferry 1823" percussion lock muzzle loader: "The writer has been unable to find a muzzle-loader percussion rifle of Harpers Ferry make, to date earlier than 1840. In the Ordnance Museum of the Rock Island arsenal of the United States is on display as their No. 1051, a muzzle loading percussion rifle model of 1840, Cal. 45." There is a brief biography of "Sequoyah," the famous son of a German trader and a Cherokee woman. Sequoyah was born in 1760 in the Cherokee town of Tuskegee and, according to the article, died in August, 1843, near "San Fernando, New Mexico." He was the inventor of the Cherokee alphabet and although a totally illiterate man he was a profound thinker and a close observer. Although crippled in an accident, he was active in the affairs of his people. He signed the treaty of 1816 and went to Washington as a delegate to negotiate the treaty of 1828. He worked out a syllable alphabet of 86 characters and within a few months after submitting it to the leading men of his people the whole group became interested and in a short time most of its people were able to read and write in their own language. In 1827, a paper in the Cherokee language was established, type being specially cast for it in Boston. In 1838 he was president of the eastern Cherokees. The big tree, Sequoia gigantica and the red wood Sequoia sempervirens perpetuate his name.

Prizes for Poems.

Witter Bynner who on March 24, left Santa Fe on a visit to Mexico City, through the Poetry Society of America offers $100 for the best poem, or group of poems not exceeding 200 lines, by an undergraduate of any American college or university. Previous publication does not disqualify. Not more than 200 lines may be submitted by any one person. Envelopes must be marked: "Poetry Society Contest." The contest closes May 1, 1923. The judges are Carl Sandburg, who has twice visited Santa Fe, Witter Bynner and Alice Corbin (Mrs. W. P. Henderson), both of Santa Fe. Send poems to the latter, P. O. Box 444, Santa Fe, N. M. Other undergraduate prizes of $100 and $50, are offered and the rules for the contest may be obtained through Professor Jay B. Hubbell, South Methodist University, Dallas, Texas. Mr. Bynner was also on the jury of three that awarded the prizes for 1922, one of which went to Edna Lou Walton of New Mexico. The Gene Stratton Porter special prize of Fifty Dollars was given to Elizabeth J. Coatsworth; five prizes of $40 each went to Joseph Auslander, Harold Vinal, Edna Lou Walton, Hervy Allen and Louise Driscoll; five prizes of $25 each were awarded to Willard Wattles. Marjory Allen Seiffert, Claribel Weeks Avery, Helen Hoyt and John Hall Wheelock. The Joseph Andrew Galahad prize of $25 for the best sonnet in the English form was won by Clement Wood for his sequence, "The Silver Hour."